CD 2002—111/112

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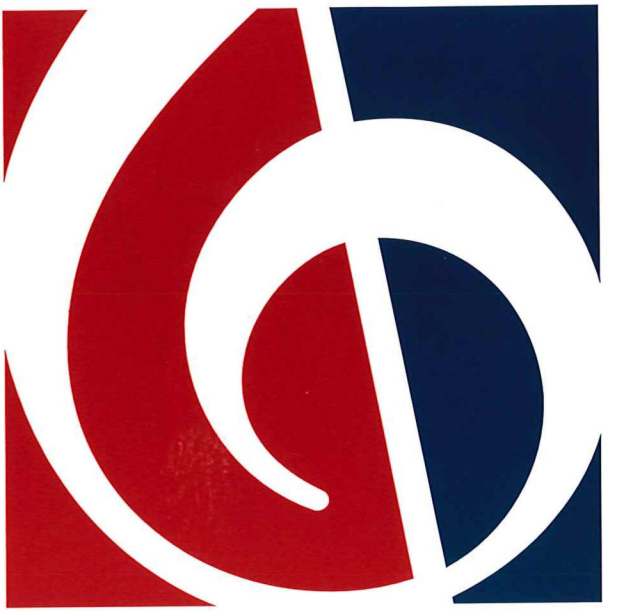

2002–2003

WHERE GREAT MUSIC MEETS GREAT MINDS

CD 2002—111/112

Wednesday, October 16, 2002, 8 p.m.
MacMillan Theatre

University of Toronto
Faculty of Music
presents

Concert Band

Jeffrey Reynolds, conductor

Passing the Torch in the British Wind Band Tradition

William Byrd (1543-1623)	The Earle of Oxford March *arr. Elgar Howarth*
Jim Parker (b.1934)	A Londoner in New York 1. Echoes of Harlem 2. The Chrysler Building 3. Grand Central
	University of Toronto 10-Piece Brass Ensemble ***David Moulton, conductor***
Gustav Holst (1874-1934)	First Suite in Eb for Military Band 1. Chaconne 2. Intermezzo 3. March
Percy Grainger (1882-1961)	Colonial Song
Percy Grainger (1882-1961)	Chidren's March: "Over the Hills and Far Away"
	- INTERMISSION -
Edward Gregson (b.1945)	The Sword and the Crown
Frank Ticheli (b.1958)	Shenandoah
Howard Cable (b.1920)	Newfoundland Rhapsody

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Programme Notes

The Earle of Oxford March
WILLIAM BYRD (1543-1623)
arr. Elgar Howarth

This stately British concert march is not for "marching" but for "listening". This particular arrangement was completed by Elgar Howarth for the world famous Philip Jones Brass Ensemble.

A Londoner in New York
JIM PARKER (B.1934)

A Londoner in New York was commissioned by Philip Jones for his Brass Ensemble, and was written in 1983. Parker wanted to express in music his impressions of New York City. He felt that the city prided itself on being modern and progressive but which, nevertheless, retained a delightful old-fashioned quality. Tonight the University of Toronto Brass Ensemble will perform Part 1 (first three movements) of Parker's suite.

Echoes of Harlem – As the title implies, this movement is about Harlem as it was in the heyday of Fats Waller, Duke Ellington and other jazzmen.

The Chrysler Building – The Chrysler Building is one of the world's most elegant skyscrapers and until the completion of the Empire State Building it was the tallest in the world. This movement reflects the grandeur and decorative brilliance of this superb monument to Art Deco Architecture.

Grand Central – This movement depicts the rhythmic momentum of a steam locomotive and the busyness of Grand Central station.

First Suite in Eb for Military Band
GUSTAV HOLST (1874-1934)

Holst was no stranger to the military band. As a working trombonist and teacher he was in constant contact with the limitations and the potential of the wind band. What Frederick Fennell calls "the essential playability and sonic effectiveness" of Holst's music stems from this practical experience. Holst, along with his close friend Vaughan Williams, was fascinated by the folk songs of the British Isles, and spent a good deal of time seeking it out and recording it. He made extensive use of folk songs in his music, although not in his First Suite. Although the thematic material in this first major composition for wind band is original its inspiration is rooted in Holst's nationalism. Composed in 1909, the first performance was not until 10 years later when it assumed its preeminent place among the classics of the wind band repertoire.

Colonial Song, Chidren's March: "Over the Hills and Far Away"
PERCY ALDRIDGE GRAINGER (1882-1961)

Grainger was a self-taught composer who began his career as a piano prodigy. Edward Grieg was so impressed with Grainger that he selected him to premier his piano concerto. Grainger came to the United States in 1915 and enlisted as an army bandsman (as oboist) at the outbreak of WWI. His deep understanding of the wind band stemmed from this experience. His *Colonial Song* was originally conceived for two voices, harp and full orchestra and written as a Yule gift to his mother, in 1912. His wind

band version appeared in 1918 and is full of the rich sonorities, flowing lines and unusual combinations of instruments that enliven all of Grainger's wind band writing. In this piece Grainger tried to express his love for his native Australia.

Percy Grainger's *Children's March* was composed during his wartime tenure as a bandsman. It was scored in the period 1918-9 and was followed by his other important works in the wind band idiom such as *Lincolnshire Posy* and *Irish Tune from County Derry.* The work is dedicated "for my playmate beyond the hills" and is whimsical and lyrical. Although the material is original it is rooted, like the Holst Suite, in folk music. Grainger added some interesting touches to this score; it is one of the first wind band pieces to use piano and contains two sections for vocal quartet, sung in this performance by members of the ensemble.

The Sword and the Crown
EDWARD GREGSON (B.1945)

Edward Gregson is one of England's most versatile composers, having written in several idioms, including the wind band, orchestra, choir and music for television, stage and cinema. This score was originally written for the Royal Shakespeare Company's 1988 performance of The Plantagenets Trilogy, at Stratford-upon-Avon. It was reworked as a three-movement suite for band in 1991, for the Royal Air Force. Offstage trumpets, antiphonal timpani and sung sections all make this piece an interesting and lively work, one that contrasts the savagery of battle with the tranquil alto flute, clarinet and English horn solos in the middle section.

Shenandoah
FRANK TICHELI (B.1958)

Frank Ticheli's *Shenandoah* was commissioned by the Hill County (Texas) Middle School Symphonic Band to honour the memory of a member of the ensemble who died tragically in 1997. The life-affirming image of a river sustains this setting of the famous folk song as it flows through varied moods, from quiet reflection, through growing optimism, to profound exaltation.

Newfoundland Rhapsody
HOWARD CABLE (B.1920)

Howard Cable is one of Canada's premier composer-arrangers, with works for radio, television, the theatre and the concert stage. He is also one of Canada's most active conductors, with many orchestral performances each year. His *Newfoundland Rhapsody* for concert band was written in 1956 and recorded by the Howard Cable Concert Band, which had a regular radio slot on the CBC during the 1950's. This work is a setting of Newfoundland folk songs, including "We'll Rant and We'll Roar Like True Newfoundlanders", "The Sealing Cruise of the Lone Flier", "The Petty Harbour Bait Skiff" and "The Wreck of the Emma Jane".

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Artist Biographies

Jeffrey Reynolds has taught at the Faculty of Music since 1982. Prior to that he held positions as trumpeter with several orchestras, including the Victoria Symphony, the Orchestra of the Royal Winnipeg Ballet and the Stratford Festival Orchestra. He still works as a free-lance performer in both the classical and commercial fields, appearing with the Hamilton Philharmonic, Kitchener-Waterloo Symphony, Canadian Opera Company and the Hannaford Street Silver Band, to name a few. Currently he is the Assistant Coordinator of the Performance Division, coaching chamber music and lecturing in music education and jazz history as well as maintaining a trumpet studio. He received his M.M. in Trumpet Performance from the Universtiry of Victoria and his Ph.D in the Philosophy of Music Education from the University of Toronto. Dr. Reynolds adjudicates at music festivals across the country and contributes articles and reviews to several journals. He is also the trumpet instructor and Assistant Music Director of the National Music Camp of Canada.

David Moulton is a conducting student pursuing his Master's Degree in Wind Ensemble Conducting at the University of Toronto Faculty of Music. As a student of Denise Grant, David regularly assists in conducting the Concert Band and Wind Ensemble. Last year, he co-conducted the University Brass Band with Cameron Walter, the Associate Dean. This year, he is the conductor of the 10-piece brass ensemble.

David earned his Bachelor of Music Education at the University of Toronto, performing on both the euphonium and trombone. He also completed his Bachelor of Education at the Ontario Institute for Studies in Education.

David has performed with the Toronto Wind Orchestra, Intrada Brass, the Band of the Ceremonial Guard, and the Toronto-based trombone choir Slide-Rule. In addition, he has been a member and soloist with the Canadian Staff Band of the Salvation Army and the University of Toronto Concert Band. Currently, David is the music director of the Mississauga Temple Band.

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 416-946-3145.

UNIVERSITY OF TORONTO 10-PIECE BRASS ENSEMBLE
David Moulton, conductor

Trumpet
Ryan Baker
Ted Clark
Lori Dyer
Stephanie Crabb

Trombone
Matthew Banks
Crystal Brown
J.P. Brown
Scott McInnes

Horn
Lauren Hill

Tuba
Mike Medeiros

UNIVERSITY OF TORONTO CONCERT BAND
Jeffrey Reynolds, conductor

Flute
Laura Bates, *piccolo*
Tina Chen
Jena Foley
Antonia Kiousis
Cynthia Michalak
Alia O'Brian
Eun-Ji Park
Jennifer Pigott, *piccolo*
Martin Walker

Oboe
Tyler Dunham
Kristina Gill
Grace Nakamura, *English Horn*

Clarinet
Julia Bisanti
David Eastmond, *Eb*
Deanna Guttman, *alto*
Heather Hale, *bass*
Ingrid Liao
Scott Morris
Katie Norman, *bass*
Jovana Rosic
Robert Tite

Bassoon
Verity Li
Graham McDonough
Jonathan Mitchell

Saxophone
Daniel Abreu, *alto*
Claire Arthur, *tenor*
Kayla Garrett, *alto*
Keith Johnston, *alto*
Emily Williams, *baritone*

Horn
Jason Austin
James Gass
Adam Gaw
Charissa West

Trumpet
Jeff Bryant
Ben Cheverie
Mike Falla
Jane Genge
Bradley Harrison, *piccolo*
Kathleen Heap
James Langridge, *piccolo*
Matthew Law
Joseph Millones

Trombone
J.P. Brown, *bass*
Jaci Simpson
Darren Wright

Euphonium
Steven Franks

Tuba
Antoine Buttigieg
Don Burns
Jennifer Cresswell

String Bass
Michael Smith

Piano
Sonia Sim

Harp
Megan Landfair

Percussion
Richard Burrows
Lindsay Fitzsimmons
Mandy Lau
Peter Jones
Stephen Sajkowsky
Patricia Sautner
Laura Savage

Fred Perruzza, *Director of Operations, MacMillan Theatre*
George Milenov, *Technical Assistant*

FACULTY of MUSIC

UNIVERSITY OF TORONTO

2002-2003

WIND ENSEMBLE & CONCERT BAND

Wednesday, October 16, 8 pm, MacMillan Theatre. $12 ($6)
Concert Band, Jeffrey Reynolds conductor
"Passing the Torch in the British Wind Band Tradition"
Holst First Suite in E-flat for Military Band
Grainger Children's March–Over the Hills and Far Away

Saturday, November 23, 8 pm, MacMillan Theatre. $12 ($6)
Wind Ensemble, Jeffrey Reynolds conductor
"Canadian, British and American Classics"
Bedford Sea and Sky and Golden Hill
Benson The Leaves are Falling
Ridout Tafelmusik
Buhr Sinfonia
Healey One Midsummer's Morning

Saturday, November 30, 8 pm, MacMillan Theatre. $12 ($6)
Concert Band, Denise Grant conductor
"New and Old Classics"
Ives Country Band March
Bach Fervent Is My Longing and Fugue in G minor.
Works by **Vaughan Williams, Warren Benson** and others.

Saturday, February 8, 8 pm, MacMillan Theatre. $12 ($6)
Wind Ensemble and Concert Band, Denise Grant, Jeffrey Reynolds conductors
"The People's Music: Folk Song and Dance"
Milhaud Suite Française
Jacob Old Wine in New Bottles
Tichelli Postcard
Weinzweig Out of the Blues
Mercure Pantemome

Saturday, March 29, 8 pm, MacMillan Theatre. $12 ($6)
Wind Ensemble, Denise Grant conductor
Schuman New England Tryptych
Varèse Octandre, Ionisation, Density 21.5
Pre-concert lecture: "Demystifying Varèse" 7:15p

Saturday, April 5, 8 pm, MacMillan Theatre. $12 ($6)
Concert Band, Jeffrey Reynolds conductor
"Angels and Devils: The Wind Music of Brant and Chance"
Brant Angels and Devils
Chance Elegy, Variations on a Korean Folk Song
Coakley Cantos
Mennin Canzona

Where Great Music Meets Great Minds

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The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

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As of January 21,2002

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